

"JOURNEY FROM BEYOND"

By

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ACT ONE

Moving swiftly among his morning rounds at the hospital, Dr Charlie Ross has no reason to suspect that within a very few moments, his life will change forever. It is all set in motion when the Chief of Pathology seeks him out. The tests made on Charlie's wife have come back positive. She has an aggressive, deadly tumor.

Unaware of what is to come, Marian Ross is with her Thursday morning painting class at New York's Metropolitan Museum. Complimented by the instructor, she works with a joyous dedication but as if to signal the future, a spell of weakness passes over her. She makes her way into a corridor where, disoriented, she wanders about until a golden light suddenly appears before her. As she tries to shield her eyes she can barely make out a robed woman gesturing to her. More wraith than human it motions for Marian to follow. Mesmerized, she obeys and winds her way through back corridors until both the light and apparition fade away and she regains full awareness. Glancing around she finds herself in The Egyptian Gallery, a long room filled with the artifacts of a dead civilization. No longer concerned as to how she got here, she studies the exhibits and showcases of exquisite gold jewelry and raiments. Almost magnetically, she is drawn to a sarcophagus and the mummified figure of a young woman. Next to it is a long scroll depicting

the "Egyptian Book Of The Dead". Filled with drawings, it depicts both the past and future life of the dead woman as they were a people who believed in eternal life. For Marian, whose own life lies ahead of her, the scroll is disturbing. She hurries from the gallery.

Returning to class, she finds it difficult to resume her painting. When the session ends, she makes her way back to the Egyptian Gallery and the "Book Of The Dead scroll where she studies the drawings, the last of which takes her to the mummy. She is stunned as she sees that the face of the long dead woman...is her own.

Later that night, she tells her husband of what had transpired. He manages to hide his shock at the "coincidence" of her coming death but he hasn't the heart to tell her. Instead, he tries to assure her that the afternoon was simply a mirage brought on by an overwrought imagination.

The next morning Marian comes to Charlie's office to replace his secretary on her day off. She is glad to see Ruth, a patient with whom she has become close over the years. They make a date for lunch the following week. After Ruth leaves, Charlie gives Marian her friend's chart to return to the files. It is in the storage room that she comes across the pathology report of her own deadly illness.

That night, she dreams of the woman in the golden

light who now leads Marian to a funeral service in an eighteenth century farming community in France. She awakens in terror and stares down at her sleeping husband.

The following day she reveals her museum experience to Ruth and when her friend thinks of it as some sort of daydream, Marian she reveals her illness. The encounter at the museum and her dream of two past lives had to be more than an aberration. She is now preparing for her death though she has decided not to let Charlie know she is aware of the diagnosis. Her love for her husband is such that she appears more concerned about his life than her own. She is worried what will happen to him after she is gone so she has a plan. She wants Ruth to promise that she will look after Charlie and hopefully marry him. Ruth is torn with emotion but in the end, despite all the obstacles, she promises she will try to do as Marian asks.

A short time later at their beach house. Charlie takes Marian sailing and she discloses that she has known her fate.

In the hospital, he is at her bedside as she dies. Her spirit stands aside watching but then the golden light appears and a woman's voice speaks to her. What will happen to her now, Marian asks. The reply is simple. When her time comes, she will be reborn like the others in her past. Marian replies that she can't leave her husband alone. Not until she makes certain that her husband's life will be a happy one.

ACT TWO

The beach. Charlie is mourning his dead wife. He emerges from the house and stares at the sea. The sun glances off the water and he has to shield his eyes. A woman appears, obscured by the glare and as she emerges into full light he sees it is Marian. Stunned, he can only call her name. The woman glances back and then begins running away. Still calling Marian's name he catches up to the woman. She is a stranger and her frightened resistance brings him back to reality. His apologies profuse, the woman hurries away. Distraught, he approaches the water.

Ruth's car drives up to the house as she sees him plunge into the sea. With sure, strong strokes, he makes his way further and further out. Expecting him to turn back, she at last becomes concerned. When he continues to ignore her cries, she goes out after him and finally catches up to him. The sight of her breaks his absorption and they both return to shore.

As they drive back to the city, Charlie tells her about his wife's experience at the museum and Ruth, in turn, relates how Marian had a second encounter with the mysterious figure from the museum. Charlie begins to tell his experience on the beach but hesitates, knowing it is too bizarre. He drives in silence.

Charlie has accepted Ruth's request to stop at her place for a drink and something to eat. She is wealthy and the

apartment shows it. Studying the art, he moves restlessly about as she is in the kitchen. At the doorway he observes her but then flashes back to Marian and himself in their kitchen at home, enjoying their lives. Everything in the apartment turns into a remembrance of things past. He is abruptly brought back to the present as the corridor opens and a pretty young woman enters. She introduces herself as Ruth's sister Irene. She is pleasantly surprised at seeing him and almost at once begins flirting. It is apparent that she is attracted to him. Apologizing to a disappointed Marian, Charlie takes Irene's arrival as an excuse to leave.

Marian is equally unhappy to see Irene whom we learn has been away for some time. How did she get in here, Marian demands. Irene says it was a key she'd been given and Marian asks for it back. We learn of the sister's bad history together. Irene now needles Marian in her pursuit of Charlie. When she learns that he is a recent widower, she threatens to make a play for him herself. "Only kidding", she backtracks. But the adversarial nature of the sisters' relationship becomes clear as Irene asks to borrow money. Marian reluctantly complies but makes clear that she wants very little to do with her. Irene accepts the money and leaves.

Outside the house a woman stands in the shadows. Slowly, her face becomes that of Marian's spirit. She shows her concern when Irene exits the building.

The remainder of the story concerns Irene's determination to get Charlie for herself. She tries to seduce him by removing her clothes for a "physical examination" but he rejects her after which she decides she will murder Charlie and frame her sister. Marian begins following Irene and witnesses her buying a gun. She also sees her entering Ruth's apartment where she goes through her desk and finds a safe deposit key. Irene forges Ruth's name as she gains entry to the box at the bank. Marian is in the room with her as she removes Ruth's will and substitutes a forgery that gives her Ruth's entire estate.

Aware of the plot, Marian must fight Irene's treachery and stop the killing. She is again with Irene as she goes to the boathouse at the beach to set up the murder trap as she uses some boat canvas to create a hiding place.

Lost a in void, Marian pleads for help and the voice that has guided her says there is an unfinished part of their lives when Charlie denied the truth of her so called hallucinations. She needs him to go back to where she first saw the future of her death so he can share the moment. He must learn what it meant but it can only happen if her love is strong enough to reach him and bring him there.

That afternoon Charlie goes to the boathouse to store his sailboat and discovers that someone has opened the lock and been inside the shed. A piece of canvas has been placed in a position for concealment. Marian who has followed him reaches out

with her spirit and he finds it difficult to do anything but think of her. As he drives back to town, he recalls their last days so he can feel her presence. When his mind plays back her morning at the museum, he suddenly leaves his house.

He goes to a psychiatrist friend and relates the mystery of Marian seeing herself in past lives. He has to do justice to his wife for he had disbelieved her story. Was it really possible and if so, what did it mean? He owes her that.

The psychiatrist sends him to a colleague who has pioneered in regressive therapy. Bringing back the many past lives of his patients. When he hears about Marian's experiences, he says it has the ring of truth. Revisiting the scene might help in coming to terms with her death. He asks if there was anything special in her story, and Charlie recalls a golden light and the figure of a woman who guided her. The psychiatrist confirms that it was a messenger who had recently died and who guides someone who is soon to follow. He has heard the story several times.

But the time lock for Marian begins winding down when she is told that she will have to begin another life. She pleads for a delay and it is reluctantly granted for in just a few more days the new life she is to become will soon be born.

As Marian had hoped, Charlie, in his grief, returns to the museum to retrace her steps. There he finds the Book Of The Dead and studies the scroll. As he moves away from it, a